

KROEGER

COMPOSITIONS.

Valse Brillante, in A flat major, op. 1..... 75

Three Pieces, op. 2.

No. 1. Marsch Humoreske..... 35
 " " Duet..... 60
 No. 2. Berceuse..... 60
 No. 3. Improvisata..... 35

The Rivulet. Impromptu Caractéristique, op. 3..... 1 00

Six Songs, op. 4.

No. 1. Chickadee..... 40
 No. 2. My Lady Sleeps..... 50
 No. 3. So Much Between Us..... 60
 No. 4. Good Night, My Love..... 35
 No. 5. Maiden, what are you Singing.... 60
 No. 6. Bedouin Song..... 75

Fantasiestücke, op. 5.

No. 1. Impromptu..... 60
 No. 2. Barcarolle..... 35
 No. 3. Valse Élégante..... 50
 " " (duet)..... 60
 No. 4. Humoresque..... 35
 No. 5. Caprice Nègre..... 50

March of the Amazons (duet), op. 6..... 1 00

Three Dances, op. 7.

No. 1. Sylphentanz, (Dance of the Sylphs)..... 60
 No. 2. Mazurka in G Minor..... 35
 No. 3. Gavotte in E Minor..... 35

Six Pieces, op. 8.

No. 1. My Idol. Song without Words..... 35
 No. 2. Nocturne in F Minor..... 35
 Nos. 3 and 4. Zwei Albumblätter..... 35
 No. 5. Souvenir..... 35
 No. 6. Polka Gracieuse..... 50

Vier Humoresken, op. 9.

No. 1. Humoreske in E Minor..... 35
 No. 2. " " B flat Major..... 35
 No. 3. " " E Major (Cradle Song).... 35
 No. 4. " " C sharp Minor... 35

Suite de Valses, Duet, op. 10..... 1 50

Six Songs, op. 11.

No. 1. Moorish Serenade..... 50
 No. 2. Love's Glance..... 50
 No. 3. The Old Guitar..... 50
 No. 4. The Night is Still..... 35
 No. 5. Arlette..... 35
 No. 6. Slumber Song..... 35

Zwei Klavierstücke, op. 12.

No. 1. Gondellied..... 75
 No. 2. Traüme am Bache (Brookside Reveries).. 75

Elegie (Memoriam, F. Liszt), op. 13..... 60

Danse Caractéristique, duet in C Major' op. 14..... 60

Elfenreigen (Character Etude), op. 17..... 75

Three Songs from the Orient, op. 18.

No. 1. Kapila..... 35
 No. 2. Wake Not..... 35
 No. 3. The Lament..... 25

Three Songs (Serenades), op. 19.

No. 1. The Sunbeams are Sleeping..... 35
 No. 2. To my Loved One..... 25
 No. 3. Thou art All to Me..... 50

Ten Piano Pieces, op. 20.

No. 1. Prelude..... 25
 No. 2. Greeting to Spring..... 35
 No. 3. Petit Gavotte..... 35
 No. 4. Woodland Flowers..... 25
 No. 5. Joyful Pastimes..... 35
 No. 6. Menuet.... 35
 No. 7. Birds of the Forest..... 50
 No. 8. On the Lake..... 35
 No. 9. Burlesque..... 35
 No. 10. Mazurka..... 35

Seven Songs, op. 21.

No. 1. The Message of the Rose..... 50
 No. 2. Blush Roses..... 35
 No. 3. Drifting.... 35
 No. 4. Oh Fairest of the Rural Maids..... 35
 No. 5. The Sailor. Bass Solo..... 50
 No. 6. Look Out Upon the Stars, My Love..... 35
 No. 7. Two!..... 50

Trois Danses Caracteristiques, op. 22.

No. 1. Danse Espagnol..... }
 No. 2. Danse Nègre..... } 75
 No. 3. Danse Sicilienne..... }

Drei Klavierstücke, op. 23.

No. 1. Serenade.... 50
 No. 2. Regrets..... 60
 No. 3. Arabesque..... 75

Drei Clavierstücke, op. 24.

No. 1. Melodie, in E Flat..... 60
 No. 2. Moment Musical, in F Sharp Minor..... 75
 No. 3. Valse in A Minor..... 60

Song, My Darling (Mein Liebchen), Waltz, op. 25..... 75

Fantaisie Polonaise, Morceau de Concert..... 1 00

St. Louis: K **SHATTINGER** IERS, Publishers.

PIANO & MUSIC CO.
 ARCADE BLDG. ST. LOUIS

75 51 - 3952

BKs.

Geisinger - "Bach"
"Brahms,"
"Haydn"

"Sheep May
Safely Graze"

"It is a True Saying"
O.P. Ed, Arr. by
Howe

3

ELFENREIGEN.

To Madame Julie Rivé-King.

(DANCE OF THE ELVES)

CHARAKTER-ETUDE.

E. R. Kroeger.

Allegro ma non Troppo. $\text{♩} = 108$.

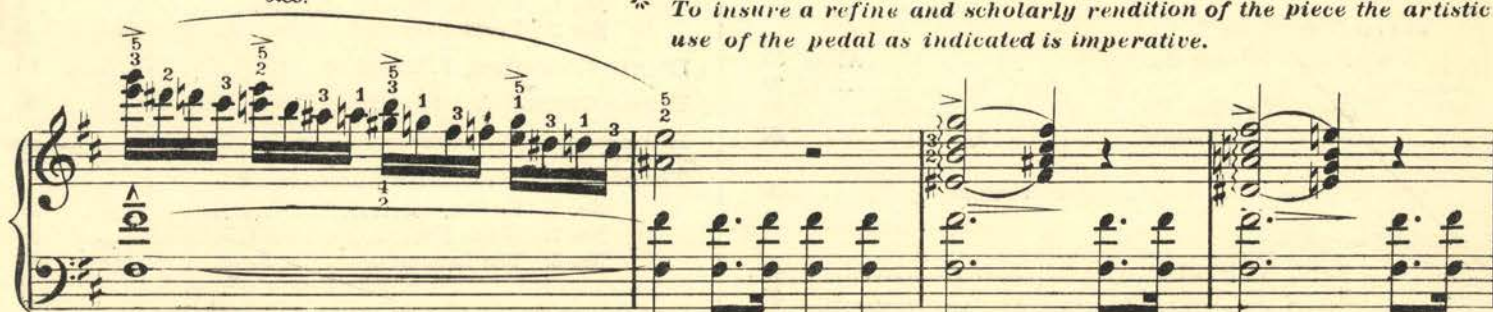


quasi tromba.

Red.

* To insure a refine and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Red.



*

Red.

* Red.

* Red.

sempre leggiero. $\text{♩} = 80$.

dimin.



* Red.

* Red. *

Red.

* Red.

* Red.

* Red.



* Red.

* Red.

* Red.

* Red.

* Red.

* Red.



* Red.

* Red.

* Red.

* Red.

* Red.

1 5 4 Red. 1 3 Red.

marcato.

876-8

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and 'Red.' markings.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and 'Red.' markings.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings, 'a tempo.', 'piu dimin e riten.', and 'mf' markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings, 'p' marking, and 'A.' section.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings, 'poco cres.', 'f', and 'dimin.' markings.

A. The ossias are for seven octave Pianos, 876 - 8

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

ossia

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

Or thus when the Piano does not contain the high B.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

The musical score is arranged in four systems, each consisting of a violin staff (top) and a piano staff (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- System 1:** The piano part begins with a *pp* (pianissimo) marking. The violin part features a continuous eighth-note pattern. The piano part has chords with fingerings (3, 4, 9) and markings like *Red.* and ** Red.*
- System 2:** The piano part is marked *sempre f* (sempre forte). The violin part continues its eighth-note pattern. The piano part has chords with fingerings (3, 4, 9) and markings like *Red.* and ** Red.*
- System 3:** The piano part starts with a *f* (forte) marking. The violin part continues its eighth-note pattern. The piano part has chords with fingerings (3, 4, 9) and markings like *Red.* and ** Red.*
- System 4:** The piano part begins with a *sf* (sforzando) marking. The violin part features a more complex rhythmic pattern with triplets and sixteenth notes. The piano part has chords with fingerings (3, 4, 9) and markings like *Red.* and ** Red.*. The system concludes with the instruction *mp poco a poco crescendo.*

Throughout the score, the violin part is marked with a bracket and the number 8, indicating an octave. The piano part includes various chordal textures and specific fingerings for the left hand.

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

System 1: Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *f* and *mp*. A performance instruction *poco a poco cres.* is present.

System 2: Continues the melodic and supporting lines. Dynamics include *f* and *sf*. A performance instruction *Red.* is present.

System 3: Continues the melodic and supporting lines. Dynamics include *f* and *sf*. A performance instruction *Red.* is present.

System 4: Continues the melodic and supporting lines. Dynamics include *f* and *sf*. A performance instruction *Red.* is present.

System 5: Continues the melodic and supporting lines. Dynamics include *f* and *sf*. A performance instruction *Red.* is present.

System 6: Continues the melodic and supporting lines. Dynamics include *f* and *sf*. A performance instruction *Red.* is present.

Additional performance instructions include *Con fuoco.*, *rit.*, *e*, and *dim.*.

The page number 7 is located at the top left.

a tempo.

8

First system of musical notation, measures 1-6. The right hand features a continuous eighth-note pattern with various fingerings (e.g., 1 2 3 4 3 2, 5 4 3 2 1 3). The left hand plays a simple eighth-note accompaniment. Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5 above notes. A dashed line above the staff indicates a phrasing or articulation boundary.

Second system of musical notation, measures 7-12. The right hand continues the eighth-note pattern with complex fingerings. The left hand accompaniment remains. Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5 above notes. A dashed line above the staff indicates a phrasing or articulation boundary.

Third system of musical notation, measures 13-18. The right hand continues the eighth-note pattern. The left hand accompaniment includes some chords and rests. Dynamic markings include *mf* and *p*. A circled section in the left hand is marked *marcato.* Fingerings are indicated by numbers 1-5 above notes. A dashed line above the staff indicates a phrasing or articulation boundary.

Fourth system of musical notation, measures 19-24. The right hand continues the eighth-note pattern. The left hand accompaniment includes some chords and rests. Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5 above notes. A dashed line above the staff indicates a phrasing or articulation boundary.

Fifth system of musical notation, measures 25-30. The right hand continues the eighth-note pattern. The left hand accompaniment includes some chords and rests. Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5 above notes. A dashed line above the staff indicates a phrasing or articulation boundary.

a tempo.

piu dimin. e riten.

mf

p

poco cres.

sf

dimin.

ff

876 - 8

Edition Kunkel.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 above or below notes. Dynamics such as *mf*, *p*, *sf*, *dimin.*, and *ff* are used throughout. Performance markings include *a tempo.*, *piu dimin. e riten.*, and *poco cres.*. There are also markings for *Red.* (likely a reduction or recording) and a section marked *876 - 8*. The edition is identified as *Edition Kunkel.*

or thus. As played by the author.

ff *mf poco a poco* *crescendo.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

or thus. *mf poco a poco* *crescendo.*

Red. *Red.* *Ped.* *Red.* *Red.* *Red.* *Red.* *Red.*

or thus. **ff** **ff** *trem.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

ff **sf** *diminuendo.*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

mp *dim - in - uen - do.*

Red. *fz* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

pp **pp** **pp**

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

ECHOES FROM THE WOODS.

Notes marked with an arrow (v) must be struck from the wrist.

JEAN PAUL.

Allegretto $\text{♩} = 62$.

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Edition Kunkel.

A Morning on the Lagoons

POLKA GRACIEUSE

OTTO ANSCHUTZ

Allegretto $\text{♩} = 101$

Giacoso

Copyright 1904 by Kunkel Brothers Music Co.

THY GENTLE VOICE.

(SONG WITHOUT WORDS.)

"Thy gentle voice, I hear it still
As in the old and happy days
When every thought of thee did fill
My heart with soft and tender lays."
Hyland.

CARL SIDUS

Notes marked with an arrow (v) must be struck from the wrist.

Andante. $\text{♩} = 80$. (slow and sedate.)

Con patetico. (with pathos.)

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Edition Kunkel.

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Entered Stationers Hall.

ALHAMBRA

MOONSCHE DANCE.

Notes marked with an arrow (v) must be struck from the wrist

Charles Kunkel.

Allegretto $\text{♩} = 60$

Castabile.

Edition Kunkel.

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